Start of [An extraordinary situation].

AR 4354

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AN EXTRAORDINARY SITUATION

The following brilliant letter from Cantor Myro Glass, of Indianapolis, was quite evidently written in the white heat of righteous indignation. We warmly appreciate his spirit of confidence in "The Etude" and hope that we may long continue to deserve it. That he writes to "The Etude" of all papers in the country at such a moment is, we feel, a great compliment to our desire to be fair and just at all times. His complaint is of course against the reports of anti-Semiticism which have come from Germany, particularly as they apply to Jewish musicians. Our hope is that these reports have been greatly exaggerated, as we know were many of the reports which came from Germany durin the war. If these reports are wrong, it would be just as unfair to condemn Germany as it would be to neglect to defend Jewish musicians from the contumely and the corrosive defamation which these reports have brought to millions of Jews throughout the world.

We must, if necessary, make clear at the outstart that "The Etude" is wholly without religious, racial or national bias of any kind. Its founder was Mr. Theodore Presser, an American, born of Alsatian parents. His father, Christian Presser, was a devout member of the Christian Brotherhood. Mr. Presser himself detested anything like narrowness or religious prejudice and educated those who followed him in the same principles, encouraging the employment of peoples of all creeds in our work.

Cantor Glass' splendid letter deserved an answer, although he must have known that our response could not have differed from that unanimously expressed by people of all denominations who have given this question thought. The black reports that have come from Germany naturally have been very lacerating to our Jewish friends. But the Jew knows suffering. From Genesis to now, he has never been without a wailing wall. He does not ask for sympathy or the humiliating pat on the back any more than would we or any proud people, under similar strain. But he does want Justice and the world will see that he gets it. Just that thing in mind - justice. Justice

In commenting upon this matter, we have had

is properly symbolized by scales. When history, the Supreme Court of early justice, weighs matters, it looks at both sides of the balance. Who are we to attempt to weigh Germany or Jewry? We can merely give our opinions. We cannot conceive that a people that has given so many works of scientific, artistic and industrial importance to the world, as have the Germans, could do the things that have been attributed to them, except as a part of the working out of an arbitrary system, in the operation of which, by reason of the hysteria of the hour, the deserving have suffered with the undeserving. The writer, who has no German blood, has written and spoken German since childhood and was partly educated in Germany, prizes his German memories and German friends. He confesses that although he is unfamiliar with whatever reasons the Reich may have for the reported attitidue towards the German Jews of towering achievements, which have been hailed by the entire world, the present situation is incomprehensible. We again hope that the damning reports published in American papers may be in error. It is with the belief that "The Etude" readers will be interested in Cantor Glass' letter and the reply, that we have sent him, that we publish both herewith.

"To 'The Etude'":

This letter is being written to "The Etude" because I have always felt that 'The Etude', beyond all musical publications, is concerned with the art of music, not merely in a limited and technical sense, but much more in its significance as an esthetic and moral power. In your columns, it has seemed to me, there has always been a spirit which insists that music bespeaks human idealism and aspiration. For that reason, I cannot refrain from calling your attention to an ethical failure on the part of both music and its interpreters. I refer specifically to the passivity of the musical world of Germany in the presence of the moral outrages against humanity and the desecration of the spirit of music.

"As a result of the years of my life which I have devoted to the study of music, I have come to feel that that art is expressive of the universal

elements in all life and the essential unity of all human aspirations. Because of that fact, I had always hoped that music would serve as an instrument for the conveyance to mankind of the lesson of the brotherhood of all men. This same attitude I have felt motivated your publication. You too seem to have been of the opinion that music is something that transcends all national and cultural lines and unites all human hearts in a unity which is at once esthetic and social. For that reason, I have been severely shaken by the fact that the musicians of Germany, the interpreters of the art of the unity of life, have joined hand in hand with those German elements which seek to tear mankind apart into mutually antagonistic groups. I had expected that when racial hatred raised itself among a music loving people like the Germans, the musician, at least, would refuse to give aid and comfort to the powers of disruption. Instead, I have read that Dr. Bruno Walther has been forced out of his position as conductor, that all Jewish musicians are being discharged from their posts and that this is being done with both the passive and the active support of German musicians. In this, it seems to me, there is to be perceived a glaring instance of the moral failure of musical idealism.

"Had the musicians of Germany been true to their art, they would have refused to permit this sacrilege against the spirit of their art. They could have demonstrated to the world the universality of the musical spirit; they should have refused to permit petty separatisms in a realm which is socially universalistic. Their musical solidarity could have served as an example to the world and as a lesson to the people of Germany.

"So long as this spirit does not manifest itself in German music, those of us who trust and believe in the significance of the art, must continue to

feel that music has been betrayed by its high priests.

Vefy truly yours,

MYRO GLASS"

"Dear Cantor Glass:

If I know the German Jew, and I have known hundreds of them here and in Europe - many of whom have been my valued friends - I know him as a sincere and devout German patriot. He was proud of his German birthright and proud of the magnificent accomplishments of his race brothers who have, by their labor and sacrifice, contributed ineffable service to mankind.

"It is almost incomprehensible to me that a people, with the marvelous scientific instincts for analysis possessed by the German people, can be blind to the great achievements of Jewry. My only solution of the situation is that Germany is presently under the power of one of those extraordinary popular delusions, which Dr. Charles Mackey describes in his remarkable book on the madness of crowds, of which Mr. Barney Baruch has spoken so enthusiastically. The world has been the victim for scores of centuries of what can only be called sociological hurricanes. They seem inevitable and insufferably unjust. Remember the spree of witchcraft our Puritan forefathers had.

"Gentiles generally feel the sting of the insult to which, according to newspaper reports, so many of the German Jews have been subjected. This touch of martyrdom has made millions here resent attacks made on Jews in many lands. On the other hand, in Germany I have known so many kindly and sober minded people that I cannot believe that they can be wholly in sympathy with anything that would put an unjust or underserved stigma upon

anyone because of religious reasons.

"The terms 'Yankee' and 'Greaser' have been used over and over again, as terms of contempt for Americans. I always had the feeling that the deserved Americans who ~~earned~~ them ought to have them, but those who did not need not bother about them very much. As Epictetus put it, an insult depends upon your estimate of the justness of the one who delivers it.

"Music, as you rightly say, does 'transcend all national and cultural lines and unites all human hearts in a unity which is at once esthetic and social.'

"Germany unquestionably owes an unpayable debt to the Jewish master minds who have done so much to promote German art and music in Germany. When the Jewish Reinhardt presented 'Die Fledermaus,' by the Jewish Strauss, revised by the Jewish Erich Korngold, at the Deutsches Theater, it seemed to me one of the finest pieces of light Germanic (Austrian) art I had ever seen. Surely, Germany cannot heal the artistic wound left by the amputation of Reinhardt. Again we must reiterate that the Jews have given so much of their souls to the world, through German media, that their creations have become inseparably a part of German art. What political machine can uproot from German soil 'Du Bist Wie Eine Blume ' of the Jewish Heine and the Jewish Rubenstein?

"The writer cannot help having the feeling that the press may have distorted and exaggerated the reports that come from Germany. We do not presume in these columns to advise Germany upon a political matter. That is strictly Germany's business. But we cannot refrain from paying tribute again to the immortal gifts made to musical art by Jews of all lands. America has justly appreciated these splendid Jewish musical minds. Their achievements have become part of our national structure, along with those

of Brandeis, Flexner, Fels, Ochs and hundreds of others. America has no finer example of a polished and idealistic gentleman, so assimilated into American life that he stands as an example of American culture and patriotism, than Dr. Walter Damrosch. If the writer were asked to make a list, of say a score of premier American citizens, he would certainly want to include Dr. Walter Damrosch. However, in a land which permitted the repudiation of Bismarck at a time when he was most needed, strange things may happen, and Bismarck was no Jew. Let Jewry find solace in that.

"Let us paint a giant cyclorama of musical art and people it with the musicians of all ages. Then let us take from it those of Jewish blood. Selecting our list from that given in the admirable book, 'Famous Musicians of a Wandering Race' by the 'cellist, Gdal Saleski, we here chronicle the following, many of whom the public has no idea were Jews. What a gap this would leave in the whole vast cyclorama!

COMPOSERS:

George Bizet, Ernest Bloch, Max Bruch, Ignatz Brull, Mario Castelnuovo-Tedesco, Aaron Copland, Sir Frederick H. Cowen, Ferdinand David, Paul Dukas, Leo Fall, Baron Alberto Franchetti, Rudolph Friml, Frederick Gernsheim, George Gershwin, Karl Goldmark, Rubin Goldmark, Louis Gruenberg, Jacques Elli Halevy, Solomon Jadassohn, Erich Wolfgang Korngold, Gustav Mahler, Felix Mendelssohn-Bartholdy, Giacomo Meyerbeer, Darius Milhaud, Ignatz Moscheles, Moritz Moszkowsky, Siegfried Ochs, Jacques Offenbach, Sigmund Romberg, Anton Rubinstein, Camille Saint-Saens, Arnold Schonberg, Oscar Strauss, Jakob Weinberg, and Mana-Zucca.

CONDUCTORS:

Modest Altschuler, Artur Bodanzky, Edouard Judas Colonne, Frank Heino Damrosch, Leopold Damrosch, Walter Johannes Damrosch, Issai Dobrowen,

Nathaniel Finston, Edwin Frank Goldman, Vladimir Golschmann, Louis Hasselmans, Alfred Hertz, Alexis Hollaender, Otto Klemperer, Serge Koussevitzky, David Mendoza, Pierre Monteux, Giorgio Polacco, Erno Rapee, Fritz Reiner, Hugo Riesenfeld, Sir Landon Ronald, Walter Henry Rothwell, Kurt Schindler, Alexander Smallens, Joseph Stransky, Arnold Volpe and Bruno Walter.

VIOLINISTS:

Leopold Auer, Max Bendix, Adolph Brodsky, Eddy Brown, Samuel Dushkin, Mischa Elman, Heinrich Wilhelm Ernst, Carl Flesch, Frederic Fradkin, Nahan Franko, Sam Franko, Arthur Hartmann, Misca Hauser, Jascha Heifitz, David Hochstein, Gustav Hollaender, Brânislaw Huberman, Sascha Jacobsen, Joseph Joachim, Paul Kochanski, Fritz Kreisler, Lea Luboshutz, David Mannes, Erika Morini, Alexander Petschnikoff, Mishel Piastro, Michael Press, Edouard Remenyi, Max Rosen, Erna Rubinstein, Toscha Seidel, Joseph Szigeti, Henry Wieniawski, Ljef Zeitlin, and Efrem Zimbalist.

'CELLISTS:

Carl Davidoff, Jean Gerardy, Boris Hambourg, Michael Penha, Gregor Platigorsky and David Popper.

PIANISTS:

Harold Bauer, Fanny Bloomfield-Zeisler, Ferruccio Benvenuto Busoni, Shura Cherkassky, Samuel Chotzinoff, Richard Epstein, Arthur Friedheim, Ossip Gabrilowitsch, Leopold Godowsky, Alfred Grunfeld, Mark Hambourg, Heinrich (Henri) Herz, Myra Hess, Vladimir Horowitz, Alberto Jonas, Rafael Joseffky, Alexander Lambert, Wanda Landowska, Tina Lerner, Mischa Levitzki, Heniot Levy, Josef Lhevinne, George Liebling, Yolanda Mero, Benno Moiseivitsch, Mieczyslaw Munz, Leo Ornstein, Vladimir De Pachmann, Maurycz (Moritz) Rosenthal, Arthur Rubinstein, Beryl Rubinstein, Nicolai

Rubinstein, Harold Samuel, David Saperton (Saperstein), Emil Sauer, Arthur Schnabel, Germaine Schnitzer and Karl Tausig.

SINGERS:

Max Bloch, Sophia Breslau, Alma Gluck, Isidor Georg (Sir George) Henschel, Hermann Jadlowker, Isa Kremer, Hulda Lashanska, Lilli Lehmann, Pauline Lucca, Giuditta Negri Pasta, Rosa Raisa, Marie Rappold, Giacomo Rimini, Oscar Saenger, Lazar S. Samoiloff and Ernestine Schumann-Heink."

End of [An extraordinary situation].